

THE BULLETIN

OF THE MEMORIAL ART GALLERY
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“ST. MARY MAGDALEN”

FRENCH GOTHIC SCULPTURE IN STONE—THIRTEENTH CENTURY
FROM THE REGION OF LE MANS

Presented by Mrs. Charles H. Babcock of Rochester

St. Mary Magdalen

THE GIFT OF MRS. CHARLES H. BABCOCK

THE Thirteenth Century, greatest of the Gothic period in France, when the noblest of the cathedrals were being built and the world of Christian thought had reached its height of spiritual and intellectual organization, has recently been given notable representation among the sculptures of the Fountain Court in a figure of St. Mary Magdalen in stone, richly polychromed.

It is the gift of Mrs. Charles H. Babcock of Rochester and has lately come from France, where it was removed from its original setting at the time of the French Revolution, and had passed through a number of notable collections. Its original provenance is the region of Le Mans in the Department of Sarthe, near Chartres, where, it is inferred, it had had interior placing, because of the unusual state of preservation of the sculptural details and the extensive coating of blue and rose polychrome. The figure, which is of finely-grained limestone, stands five feet tall, and is installed against the south wall of the Fountain Court, balancing well in scale and supplementing in sculptural treatment the Madonna and Child of the School of the Isle-de-France, which was Mrs. James Sibley Watson's gift of last year. Dated a full century earlier than the Madonna, the new Magdalen is of that important transitional period when Gothic sculpture, still dominated by its subservience to architecture, its mother-art, was just beginning to assert an independent existence and had freed itself from the actual fabric of the church wall, pilaster, or colonnette. Therefore, the finer sculpture of the Thirteenth Century retains the monumental ideal qualities which it contributed to and derived from the Gothic cathedral—dignity of line, a glyptic sense of the mass and quality of stone, and a nobility of abstracted form—all of which were sacrificed to greater realism, grace per se and individualization in the course of the next two hundred years. The smile

on the face of the Fourteenth Century Virgin is a fuller flowering of the gracious quality of expression into which the Thirteenth Century features of the Magdalen had begun to soften. The rhythmic tilt of the Virgin's body has carried into a more swinging movement of grace the slight bend of the earlier Magdalen as she leans to the right to poise the box of ointment on her left hip.

The Magdalen stands halfway, in the lines of Gothic sculptural development, between the architectonic rigidity of the jamb figures of King Solomon and the Queen of Sheba of the Twelfth Century, also on the south wall of the Fountain Court, and the flowing rhythm of the Fourteenth Century Madonna.

The folds of her mantle fall simply with strong accentuation upon the vertical lines, and a breaking of their severity at the left knee in a cascading of the hem into beautiful linear quality. Throughout, the sense of the bodily form and its tilted axis is vitally preserved.

The features, which wear a typical Thirteenth Century smile centered in the eyes, are delineated in delicately pencilled lines and dominated by the broad plane of the forehead. Stylized waves of hair, more formally disposed than the Virgin's, frame the face under the hanging folds of the head-dress.

St. Mary Magdalen, in the Gallery's new sculpture, holds the covered box which contains either the perfume which she poured upon the feet of Christ during the feast at the home of Simon the Pharisee or the spices which she had prepared for the anointing of His body—both acts symbolic of her repentance. Mediaeval Christianity had chosen the Magdalen for unusual veneration in her role of the penitent, which had brought her nearest to the weaknesses of men and their hopes of salvation.

The meager facts of the gospel story

(Continued on page 5)

French and American Contemporaries



"HEAD OF A YOUNG GIRL"

By Amadeo Modigliani, 1884-1920

WHILE the subtitle "An International Parley" was given to the exhibition of French and American contemporary paintings, the experiment of hanging these two groups side by side has been generally submerged by the confusion the individual paintings caused in the mind of the majority of Gallery visitors. Rochesterians have had several opportunities to see contemporary paintings at the gallery, but never before in a group of such carefully chosen examples. It would be difficult to find more distinguished examples of Modigliani, of Derain, of Max Weber or of Kuniyoshi than the canvases that represent them in this showing. Such a collection is seldom seen outside of New York City, where the contemporary artist still finds his greatest market.

In a way it was quite right that the idea of the "parley" between the painters of the two nations should be

somewhat forgotten, for what seemed far more important, once the paintings were assembled, was the diversity and importance of the individual personalities. Any national differences have seemed quite beside the point. This is a romantic age and individuals are more anxious to tell of their own individual reactions and impressions than to follow the old classical tradition of restating for a new generation its own interpretations of the old truths about man and his fellow-man. This has been the situation since the beginning of the Nineteenth Century, with the difference that in the Twentieth Century more emphasis has been on stating personality in plastic terms, line, color and expression of space, which does not mean that the subject is not important but that it is important for its plastic relations.

Of the three great personalities usually considered most important in present-day painting, only Picasso is not represented in this group. A girl's head in a warm golden tone with a bright red necklace for variety shows Derain's interest in rounded form with a pattern of dark formed by the shadows. Matisse is best represented by the "Girl with a Tricorne" from our own permanent collection. The oppositions of color in the small "Interior" are less harsh and more immediately charming than in our own, but less successful. Matisse, directly opposed to the method of Derain, puts his color on almost without shadows and makes his oppositions of line and intensity of color function as an indication of backward and forward planes.

Vlaminck and Utrillo are usually placed in the second rank of French contemporaries; but both are represented by exceedingly fine examples which make them quite important in this collection. The "Place Jean Baptiste Clement" of Utrillo's shows his typical Parisian public square standing out in a crystal clear atmosphere. The white buildings and the orange water-tower,

relieved so clearly against the blue sky, are worked out in a variation of many tones that gives the precious surface of an old porcelain without sacrificing any of its existence in space or light.

The Vlaminck landscape in its rich and dramatic quality of color and the broad use of pigment is like those of Constable, the English landscape painter, who in his use of color influenced particularly Delacroix and the Impressionists. The web of leaning verticals is supported by a continual play over the surface of light against dark and dark against light.

Two slighter men, Dufy and Lurcat, follow more or less in the Matisse tradition with modelling in contrasts of intense color—a manner which makes every corner of the canvas lively with light.

Modigliani, though he died in 1920, is hung with the contemporaries. He was an Italian and as he worked in Paris, is usually considered with the Frenchmen. Paris in any case, is far more international than French. Modigliani's sitters always seem to be interpreted psychologically. But the real interest is in his form, based on a line scheme supported by modelling in rich and arbitrary color in the manner of the Byzantine painters.

Another internationalist who, in this case, usually comes with the Americans, is Kuniyoshi. As his name implies, he is Japanese and though westernized to an extent, is still of his race. "The Two Maids" scuttling along a country road have been a center of interest in the show and very puzzling to all those not familiar with oriental paintings or traditions. The color scheme of black and white, and two or three simple earth colors, the distribution of darks and lights and even the subject are all in the oriental manner.

Max Weber whose interest is in Cezannesque form has three pictures hung. The small still-life, "The Melon" and "Draped Torso" seem very dull in color when hung with the rest but are distinguished for their vigorous design in ellipses. "The Road," which is one of



"PLACE JEAN-BAPTISTE-CLEMENT"
By Maurice Utrillo

his latest canvases, shows a growing interest in fresher and more intense color.

Edward Hopper acknowledges fewer debts to French traditions than most of the Americans and follows in the manner of the Seventeenth Century Vermeer in his close attention to broad and exact relations to value and elimination of small detail. In a few passages of his "Chop Suey" the relations are disturbed by too insistent contrasts in value and color intensity, but his true qualities are apparent in the central group of the two women at the table.

Many younger and not so well known Americans are shown. Karl Knaths, who is showing his "Still Life No. 2," has just had his first one-man show at the Duncan Phillips Gallery in Washington, and has worked out a very personal color scheme to express his modelling.

Niles Spencer who is no longer working in so abstract a manner shows "City Walls" which makes a striking decoration.

There are others who should be mentioned if this discussion were in any way complete, but its purpose has been more to point out the personalities who in the examples that were collected for our show made the strongest impression after they were hung and in competition with the best known individuals of both France and America. ROBERT T. DAVIS

The American Print-Makers

LITHOGRAPHS, etchings and woodcuts by thirty-two living American graphic artists make a spirited exhibition event in Gallery E this month, and furnish the opportunity of seeing a unique plan of selection put successfully into effect.

In explanation of it John Sloan published the following statement in an article in the New York Evening Post on the occasion of the New York opening of the exhibition:

"The simple method that we have used in the present American Print Makers Exhibition at the Downtown Gallery is the selection of a representative committee, each of whom has the positive privilege of selecting his proportionate share of the total number of artists to be invited to exhibit. Every picture that hangs on the wall has, besides the artist who made it, a sponsor on the committee.

"The committee of selection of the American Print Makers is to have a change in its make-up each year, the new members being selected by all the exhibitors. This we feel will make the exhibition sufficiently responsive to the art preferences of all the Print Makers exhibiting."

The resulting high quality and balance of interests in the exhibition amply testify to the wisdom of such a plan—another of the significant efforts away from the long established "jury system"

of selection. It has worked for not only freshness of choice in the including of significant but less known men and women, but also the invaluable opportunity of seeing an artist's own opinion in operation regarding the representative quality of the selected prints among his works.

The committee for this year's exhibition included:

Peggy Bacon	Yasuo Kuniyoshi
Ernest Fiene	Richard Lahey
Anne Goldthwaite	Kenneth Hayes Miller
"Pop" Hart	John Sloan
Edward Hopper	Max Weber
Walt Kuhn	Harry Wickey

While the less academic point of view prevails and gives the exhibition its particular interest and vitality, the handling of the processes of lithography, etching, and wood-cutting does not venture into unwise experimentation, but respects the nature of the stone, copper or wood as printing surfaces honestly and creatively.

The American Print Makers' Exhibition is one of the most important print events in America today—for those who would see the present state of the graphic arts from the high angle of selection of the practising artists—and what quality of judgment deserves faith more readily?—especially in a field in which artistry so closely depends upon craftsmanship and technical mastery of very subtle media.

G. R. H.

St. Mary Magdalen—(Continued from page 2)

of her life, as the sister of Martha and Lazarus, who had mispent her riches and her life in sinful excesses until her conversion and repentance, had received mediaeval addition in a legend of Provence which told of her missionary journey to France, where she retired to the desert country around Marseilles for thirty years of solitary penance. Her popularity as a saint in France was greatly quickened early in the Thirteenth Century by the finding of what was supposed to be her remains and those of Lazarus near Toulon and the dedication of a church to her by Charles of Pro-

vence in gratitude for his delivery through her intercession from captivity by the King of Aragon. The Gallery's statue dates from the height of this period of her widespread renown, and exemplifies the form in which mediaeval art most happily presented her—a smiling, richly clad figure, with the promise of benediction and redemption in her attitude of commiseration.

The acquisition of the "Magdalen" has completed the representation of the cycle of the French Gothic centuries in the Gallery's collection.

G. R. H.

Sculpture by Malvina Hoffman



SCULPTURE BY MALVINA HOFFMAN IN THE SCULPTURE HALL.

A COLLECTION of sculpture in nine media, on view in the Sculpture Hall, sets forth the varied and extensive range of Malvina Hoffman's abilities, in her first one-man exhibition in Rochester. A zest for characterization, an energy of execution and vigor of spirit mark her figure treatment, in contrast to the greater generalization of the more monumental works. There is throughout an almost literary quality in the choice of subjects. "Incipit Vita Nova," "The Lady Next Door," and the cartoons of the "Four Horsemen of the Apocalypse," for instance, are ideated to express and tell descriptively as much as to exist as sculptural forms. In those same intellectualized terms Miss Hoffman's success is to be seen in her portraying of traits of people in an admirable series of portraits in bronze, wood and simili pierre. Paderewski, Anna Pavlowa, Giovanni Boldini, Madame Tarti, the Mattress-maker and Sir David Henderson are graphically characterized with a success which bespeaks extreme adaptability of attitude toward types and media.

Of more decorative nature are a pair of Javanese dancers, a little "Siamese Cat" in blue patina, and the spirited

panels of "Bacchanale Russe," presenting Pavlowa and her first partner, Mordkin, which, contrasted with such a tour de force as the pair of heroic-sized heads in black Belgian marble of a Martinique Girl and a Senegalese Soldier, cut boldly and polished to the point of high tactile pleasure, prove a very extraordinary contrast of abilities.

An inspirational use of sculptural form is found in the model of a Monument rendering verses from the Revelation of St. John, in quarter-size, a noble piece of thought and sentiment put into bas-relief, which is borne by a base carrying reliefs of the Four Horsemen. In its well-poised proportions and beauty of content and form it is one of her finest achievements.

Malvina Hoffman, the daughter of Richard Hoffman, the pianist, studied painting with John White Alexander and sculpture with Herbert Adams, Gutzon Borglum and Auguste Rodin in Paris. Her prominence among American sculptors is measured by innumerable prize awards and the acquisition of many of her works by the leading American museums. She is today outstanding among the sculptors of this country.

G. R. H.

Reproduction of Venetian Renaissance Glass

THROUGH the generous efforts of Mrs. Walter Will of Rochester and the loan of several pieces of Italian Renaissance furniture and textiles from Mr. and Mrs. Will and Carbone, Incorporated, of Boston, the Gallery is exhibiting during January a collection of reproductions of Venetian glass of interesting origin and intention.

Dr. Venini of Murano, Italy, has had blown in the traditional manner an extensive series of decorative and utilitarian pieces of Venetian glass whose form he has derived directly from originals found in various European museums or depicted in paintings and bas-reliefs by masters of the Renaissance. It is as authentic a source material as could be desired, and the painters of the High Renaissance like Veronese, Titian, Tiepolo and Tintoretto, afford a considerable offering of contemporary glass vessels through their love of rich and sensuous properties. The painting, "The Marriage of Cana" by Tintoretto in

the Refectory Room of the Church of Santa Maria della Salute in Venice, which presents a sumptuous board lavishly set with a Sixteenth Century service, is a veritable document of Renaissance forms of the period when the Venetian art of glass-making had reached its highest point of development. Such museums as the Cluny in Paris, the Prado in Madrid, the Museo Civico in Bologna and the Poldi-Pezzoli in Milan are the sources of many shapes. The "Cup dei Baroviero," in the Bologna Museum, for instance, blown in 1465 for the nuptials of John II, is exactly reproduced in color and size by Dr. Venini's craftsmen of Murano. Authenticity of shape, however, is but one element of enjoyment in the exhibition. The richness of deep reds which darken to almost purple in the depths; the sparkling delicacy of honey-tones of yellow tipped with green; and the lucidity of blues and greens incite an emotional reaction of lively pleasure.

The glass is arranged with simple formality on trestle and lyre-end tables, cassones and credenzas, and against backgrounds of Eighteenth and Nineteenth Century Sardinian textiles which have been lent by Carbone, Incorporated of Boston and Mr. and Mrs. Walter Will, and found in the Gallery's collection.



VENETIAN RENAISSANCE GLASS WITH SARDINIAN HANGING AND ITALIAN CASSONE

The painting "St. Stephen" by Domenico Feti (1589-1624), which was presented to the permanent collection last year by Mr. and Mrs. George H. Clark of Rochester, has been lent to the Wadsworth Atheneum of Hartford, Connecticut, for an exhibition of Seventeenth Century Italian Painting. This Post-Renaissance period of Italian art has lately come into importance and experienced considerable activity in the art market in the last several years at the hands of museum and private purchasers. Of the group of "revived" Baroque masters Feti, Strozzi and Magnasco are most sought and acknowledged to be the leaders of the period who led up to the art of Tiepolo.

The Gallery's painting was invited as an outstanding example of Feti's work among American museum collections. He is represented in seventeen of the leading galleries of Europe.

Children's Paintings and Drawings



THE paintings and drawings shown are, with the exception of the center portrait in charcoal, photographs of pictures originally done in color.

The little lady eating porridge at the foot of a tree is about to be terrified by a very large spider. This is a seven-year-old's conception in crayon of "Little Miss Muffet" nursery rhyme.

The old man climbing the mountain is a crayon drawing inspired by a story told to the children. He was done by a twelve-year-old child.

The head in charcoal is a two-hour portrait done by an eighteen-year-old student, as preliminary training for portrait work in oil.

The other two water-colors are entirely original ideas carried out by the children with no interference. The lion was done by a nine-year-old child, and the landscape by a twelve-year-old child.

In each of the five pictures, each child's individual interpretation of the subject was encouraged.

Behind the Scenes

THE Director and installation staff of the Gallery wish that it were possible to invite the members to witness the dismantling of the present exhibition next week, when six main floor galleries will be shorn of their sculpture, paintings, prints and objects of decorative arts and a completely new exhibition installed within three days. It is a side of modern museum management which few who visit the finished arrangement do or can appreciate. The orderliness of the Gallery on a private view day tells no tale of the feverish activity which has often gone far into the night during the period of installation to make an exhibition ready for its guest-public on the opening day.

People have a way of thinking—if

one could be said to think so thoughtlessly—that pictures suddenly grow on walls and sculpture sprouts forth on pedestals without human effort or contriving. Nails, screw-eyes and wire do not show themselves from behind the frames and the block-and-tackle and ramps used to hoist sculpture do not remain in view to testify to the mechanical difficulties which attend the handling of works of art. "Behind the scenes" at the Art Gallery is so unfamiliar a place to the visiting public that we can only with difficulty construct it in your imagination. It is the Gallery "caught without her diadem."

The present exhibition of sculpture by Malvina Hoffman makes all too typical a case of the adversities and adventures

The Children's "Call of the Wild"



THIS little group was done by our children in plasteline in some of Miss Will's modelling classes. The little piper is done by a young girl of fourteen, the little dog at its feet by a child of seven, the cow-boy by a child of nine, the bunny by a boy of ten, the

monkey and wolf by boys of eleven and twelve and the cat by a little Chinese boy of eleven. The interesting Chinese feeling of this cat helps to show how definitely the children are encouraged to work in their own way. This entire group is from memory and imagination.

which attend the Gallery staff at the hands of the forwarding museum, the express company, and the perversity of unwieldy packing cases, tenacious cleats, and elusive screws. The Hoffman sculpture moved out of St. Louis, where it had been exhibited at the City Art Museum, in three delegations, the largest and weightiest of its members being reserved for the final visitation, which arrived, as if for its most dramatic entrance, but three hours before the first private view guest. In that feverish meantime twelve cases, one weighing eleven hundred pounds, had to be unpacked, and the unseemly haste in which Ignaz Paderewski and Anna Pavlowa were conducted to their places must have left them breathless and panting when the curtain rose on the exhibition.

Dismantling the exhibition and the equally demanding task of dispatching it in twenty cases to the Worcester Art Museum have suddenly become less arduous. Literally and most happily

for us at this time "a weight has been lifted" from the buttressing shoulders of Mr. Pike and his cohort of three by the arrival of an elevator-truck, a gift from Mr. James Sibley Watson, which will move objects of art of whatsoever tonnage into and through the air by means of a few well-organized cranks and levers.

The largest packing case which has ever entered the Gallery brought some paintings from England just before the War and measured twelve feet square. The heaviest contained a Madonna in stone by Ivan Mestrovic and weighed two and one-half tons. This excepts the permanently installed "Memory" by William Ordway Partridge, which weighs eight and one-half tons.

We hope for good weather next week, for one of the Hoffman sculpture cases is so large that it must be packed out-of-doors. What else can a museum staff do if a sculptor "thinks in the large" but pray that his or her "reach will not exceed our grasp?"

G. R. H.

Membership Department

GRACE R. MACDOWELL,
Executive Secretary

THE attendance at the last Private View was noteworthy. Over five hundred members and their guests witnessed the unique demonstration of an exhibitor "in action," and later availed themselves of the pleasure of meeting and talking informally with both Miss Miller and Miss Hoffman, our guest exhibitors for the day.

We welcome to membership in the Gallery the following thirty-six new members who have been enrolled since January 6:

Contributing

Allen, Mrs. Freeman C.
Barrows, William P.
Bodell, David H.
Buck, Dr. Kathleen
Hardenbrook, Mrs. Edward R.
Miller, Mrs. Arthur J.

Annual

Anderson, Willis P.
Brew, Lewis J.
Brown, Dr. Herbert R.
Cadmus, Dr. W. Harold
Carroll, Dr. George G.

Cather, Mrs. J. Howard
Chace, Mr. and Mrs. Benjamin B.
D'Amanda, Mrs. Francis J.
Dentinger, Mrs. Edward A.
Dugan, Mrs. Frank M.
Estey, Mrs. Alice R.
French, Dr. George P.
Gardner, Mrs. Frank H.
Guncheon, Mrs. William C.
Hands, Ronald C.
Heilbrunn, Mrs. Robert J.
Howard, Isabelle
Klumb, Mrs. Harvey J.
Lee, Mrs. Ruth Webb
Lunt, Mrs. Clarence S.
McCann, Dr. William S.
McGill, Dr. Donald C.
McKay, Mr. and Mrs. Clarence W.
Middleton, Mrs. Willoughby
Popp, Mrs. J. J.
Todd, Augusta P.
Walker, Dr. Irving L.
White, Mrs. Thomas R.
Zoller, Frederick W.

Associate

Boardman, William H.

A New Member of the Board of Directors

MR. LEROY SNYDER of Rochester has been elected to the Board of Directors of The Memorial Art Gallery as a result of the nomination of the Executive Committee and with the ratification of the Board of Trustees of the University of Rochester, of which the Gallery is a corporate part. His election took place at the January meeting of the Board of Directors of the Gallery.

Mr. Snyder's interest in art, as it has long been expressed in his own collecting and active participation in the Gallery's offerings, and his aggressive

regard for the civic good give the Gallery the assurance of helpful and stimulating service.

Mr. Norman Kent of Rochester, who was given the Lillian Fairchild Award this year for his work in the field of creative art, is holding an exhibition of his recent wood-block prints at the Art Center on the invitation of the Rochester Art Club,—an event to which the attention of the Gallery members is pleasureably called.

It is the first one-man exhibition of Mr. Kent's work to be held in Rochester, and follows upon many frequent group-showings at the Gallery, in which he justified the statement made by Mr. Charles Burchfield, the artist, in the Print Connoisseur for September, that Norman Kent was one of the leaders in the revival of the art of wood-block printing in America.

Japanese Wood-block Prints

A GROUP of wood-block prints in color by Lilian Miller, on view in Gallery G during January, was made the occasion of an interesting demonstration by the artist to the members of the Gallery of the Japanese technique and tradition of block-cutting, inking and printing which she follows with meticulous faithfulness. In the course of this event Miss Miller explained and illustrated the use of individual successive blocks for the printing of the various colors, which are either superimposed one on the other for mixing or blended in subtle modulations by skilful free inking of the block. For some of her more elaborate prints, like the "Sunrise on Fujiyama," Miss Miller has used more than sixty blocks, each contributing its single color to the whole.

The artist's sensitivity to the eastern landscape is an interesting study of aesthetic identity with an alien system of thought. Her birth and early upbringing in Korea as the daughter of the American Consul General, the Hon. Ransford S. Miller, gave her an approach to her subject-matter which few of Western aesthetic heritage have shown. The choice of pictorial material and its treatment with an understatement of realistic details and an intensifying of its decorative qualities is a general characteristic of Miss Miller's success.

The landscape of Korea, stark in the serrated grandeur of the Diamond Mountains, more gently domesticated in the region of the flooded ricefields which reflect the evening light, or vast and of lonely solemnity as in "The Crescent Moon Rides Low, Korea" is treated with a heightening of its varying essential qualities.

In quite another view of thought and treatment is a piquant series of figure-subjects, of lively genre interest, like "Korean Quaintness," "On the Way to the Brushwood Market," and "Drying Red Peppers in Korea" or playful humor, as in "Tokyo Coolie Boy" and "Rain Blossoms."

A group of studies of plum blossoms,



"SUNRISE ON FUJIYAMA"
Wood-block Print by Lilian Miller

dwarf berry and pine trees, a bamboo bough heavy with snow, and Korean junks against the sunset rise to a high plane of decorative beauty.

Miss Miller is the author of a volume of poetry entitled "Blades of Grass from a Cinnamon Garden," illustrated by four of her original wood-blocks, which is a sensitive picturing in the medium of word images of moments and scenes of sensuous stimulation. Oriental economy of expression, concentrated in its symbolism, is here admirably exemplified:

The Japanese Artist

"With ten strokes he built a mountain,
With two strokes a tree—
And then with the most delightful smile
He gazed through the lattice door awhile,
And with one stroke brushed in the boundless
sea!"

Mr. Elmer Adler of the Pynson Printers of New York City has lent for the current exhibition a collection of Portrait Prints of Artists which he has personally assembled over a number of years.

For the most part self-portraits of well-known contemporaries of several countries, they have the double interest of their subject-matter, self-interpreted, and their independent value as prints to recommend them to the increasing number of Rochesterians who are becoming print enthusiasts. Etching, both acid-biting and dry-point, lithography, and wood-cutting are represented.

THE MEMORIAL ART GALLERY

University Avenue, between Prince and Goodman Streets

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ADMISSION

Daily: 10 A. M. to 5 P. M.

Sunday: 1:30 P. M. to 5:30 P. M.

Admission free every day except Friday, when a charge of twenty-five cents is made to all but the members of the Gallery and their friends, and school children.

The Gallery is closed on July 4th, Thanksgiving Day, Christmas and New Year's Day, and Labor Day.

GUIDANCE TO SPECIAL GROUPS

THE OPPORTUNITY of special guidance through the collections is offered to groups and study clubs with a minimum attendance of five. Because of the pressure of many duties, it is necessary to make arrangements for such appointments with the Registrar in advance.

To clubs guaranteeing an attendance of no less than fifty, an evening hour may be offered upon application.

THE ART LIBRARY

THE ART LIBRARY of works on art, books, magazines, photographs, prints, lantern-slides and portfolio plates, is open daily from nine to five o'clock, and on Sunday afternoons from two to five-thirty between October and May. A ruling of the Library Committee has now extended the borrowing privilege to the public, for loans of books.

PUBLICATIONS

COPIES OF THE *Bulletin*, mounted photographs and postcards are for sale at the Registrar's desk at the main entrance. By recent ruling of the Board of Directors, catalogs of the current exhibitions are given free to all gallery visitors. They may be procured at the desk.

MEMBERSHIP

PATRON MEMBERS: Contributing annually \$500.

SUPPORTING MEMBERS: Contributing annually \$250

SUSTAINING MEMBERS: Contributing annually \$100. or more but less than \$250.

CONTRIBUTING MEMBERS: Paying annually \$25. or more, but less than \$100.

ANNUAL MEMBERS: Paying annually \$10. or more, but less than \$25.

ASSOCIATE MEMBERS: Teachers and those professionally engaged in art work paying annually \$5.

BULLETIN OF

THE MEMORIAL ART GALLERY

University Avenue, Rochester, New York

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The dues of membership in The Memorial Art Gallery include a subscription to the Bulletin, which is mailed to all members in good standing. Communications should be addressed to the Editor.